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cleverly into the decorative features. The entrance was tastefully draped entirely in black.

Some shopkeepers completely sheathed their buildings in black cloth, leaving only the windows visible. The effect of this was funereal enough, but it was in no sense decorative, and when dust and rain had beaten upon those coverings the result was really unpleasant. All kinds of material were used, from velvet on Fifth Avenue to cambric on Mott Street, but here, as in other things, the veracity of the axiom, "the best is the cheapest," was attested; for in the heavy rains that preceded the funeral the color was soaked out of miles of hangings, and greenish-black pools in the gutters and in hollows of the sidewalks caused those who "slumped" into them with light trousers to give utterance to depraved language. House fronts, too, were made hideous with streakings of black dye.

Those who obtained a maximum of display at a minimum of expense usually did so by spreading out the hangings until they became stringy and ineffective as decorations. The repetition of strips of white and black cloth from window to window in every story of a building became monotonous

five feet apart and some eight or nine feet high, extended along the front, each panel bearing a festoon of black and white caught at each end by a black rosette.

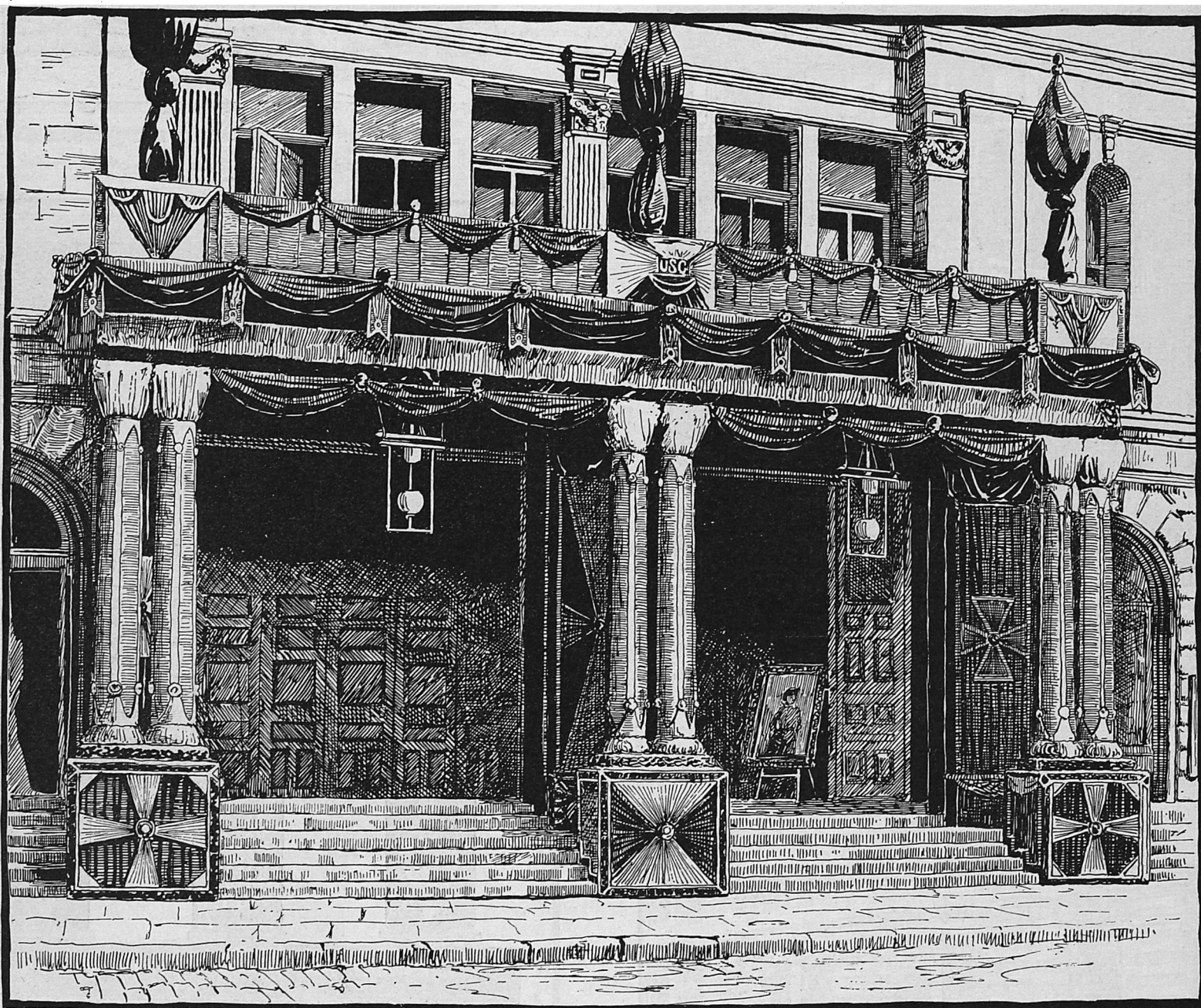
In some cases efforts were made to transform portions of buildings into semblances of tombs and sarcophagi, and where this was not carried to an extreme of realism the effect was by no means bad. The front of the publishing house of Scribners on Broadway was ornamented under the direction of Mr. Dingman, its superintendent, who based the scheme of decoration on the front of Leonardo Bruni's tomb, at Florence, a work of the fifteenth century. The building was surmounted by a black covered gable to which ascended broad pilasters of sable cloth. A certain parallelism in the occasion of the mourning decoration and the popular grief for Bruni's death of course escaped general notice, but Bruni, who was a writer and historian, was one of the most beloved of all the Florentines. General Grant will have a more costly tomb than his; it is to be hoped that it will be as good a one.

The decorations surrounding and overhanging the casket when the General's body lay in state in

way been opened by so much as a bouquet, the casket would speedily have been buried beneath floral offerings. The walls and ceiling of the vestibule were completely encased in black cloth and the effect was duly sombre and funereal.

SOME PITTSBURGH DECORATIONS.

OF the many public expressions of mourning called forth by the death of General Grant, one of the most unique and beautiful is that in the large show window of Oliver McClintock & Co., on Fifth Avenue. The central idea of the whole decoration is that of a catafalque, with its bier and casket. The rear walls of the window are covered with black cloth, relieved by white pendant draperies, caught back in the middle (Newport fashion) by black bows. At each end of the window is a stack of muskets. A laurel wreath, emblematic of victory, is suspended from the crossed bayonets. Between the two stacks of arms is the catafalque, a structure with four corner posts gracefully decorated with black relieved by white draperies. The tester-top of the catafalque has a characteristic decoration at the center of



WALLACK'S THEATRE, BROADWAY AND THIRTIETH STREET.

in the course of half an hour's walk through the streets.

The looseness of this form of decoration would have been corrected had there been some kind of focus for these hangings: had they been so arranged as to lead up to a draped shield, a panel and portrait, an arch or alcove or balcony covered with black, a pair of crossed swords, a group of flags, or any other thing that was striking and appropriate. Strips of cloth as hangings have a somewhat cheap look unless they are well massed, or unless they have long and graceful curves. The *Tribune* building was decorated with them, but the great height of the structure afforded an arrangement of these strips that was almost grand in its sweeping lines.

The hard effect of black festoons on granite and marble buildings could have been relieved by running a flat strip of black cloth behind them along that part of the building against which they were hung. This was not attempted, however, in any of the decorations seen by the writer, though there was an approach to it on a building in Broadway, where a series of black panels four or

Albany and in New York were not untasteful, though an artist, had one been selected for work that was manifestly in his province, would have done better. In Albany the casket was deposited in the center of the Senate vestibule and was overhung by an imposing canopy of black broadcloth, upholstered within and decorated without by a row of heavy silver stars. Had this canopy stood in an open space it would have been seen to advantage, but it was placed between four heavy stone columns, upholding the roof, and from no point could it be seen in its entirety.

In New York the catafalque assumed almost the form of a narrow, old-fashioned "four poster," as the bedsteads of last century were called, but the smallness of it was partially offset by the richness of material. The uprights were of polished mahogany, terminating at the top in carved semblances of funeral urns, and from the cross beams depended heavy folds of black broadcloth edged with a deep fringe of chenille.

Flowers relieved the artificial gloom of the City Hall vestibule, though none were allowed in immediate contact with the coffin, for, had the

each side, consisting of a group of furled flags supported on an American shield. The most expressive and beautiful feature of the whole decoration, however, is the central structure canopied by the catafalque. This is composed, first, of three bases or platforms, each narrowing on the other and forming steps. On the front face of the upper platform and in white letters are the Latin words: "*Salvator Patrie*" ("The Savior of his Country.") At each corner stands a small vase filled with green boughs of oak, typical of the strong character and "heart of oak" of the dead soldier. In the center lies a sheaf of wheat, emblematic of the ripeness and maturity of his life. Surmounted upon this platform is the dais or bier, draped with folds of black. Upon this dais rests the casket enveloped in the American flag, and crowned with an officer's sword, belt and hat.

This artistic and striking funereal decoration was, we learn, designed and executed by Mr. A. B. Fowler, who is at the head of the Furniture, Curtain and Drapery Departments of the firm in whose window this display may now be seen.—*Pittsburgh Dispatch*.